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THOMAS: METHOD AND INTERPRETATION

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HYMNAL FOR AMERICAN YOUTH

MANUAL OF HYMN STUDY AND INTERPRETATION

EDITORIAL SUPERVISION OF H. AUGUSTINE SMITH

No. 2

METHOD AND INTERPRETATION IN HYMN SINGING

BY

EDITH LOVELL THOMAS

PUBLISHED BY

THE CENTURY CO.

353 FOURTH AVENUE NEW YORK CITY

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FOREWORD

The possibilities of the "Hymnal for American Youth" have in no sense been exhausted in the following suggestions as to the use of music therein contained.

Hints as to the variety of resources stored within the book touch upon such features as:

1. Keywords in the text which govern the treatment of the music.
2. Enunciation affecting the quality of tone.
3. Antiphonal effects.
4. Studying the music from the standpoint of the composer; the native home of the composition; its age; its history.
5. The full significance of the three elements which unite to form music—rhythm, melody, harmony.
6. Combinations of Scripture and other responses with the various stanzas of the hymn.
7. When and where to take breath.
8. Shading in tempo, volume and accent.
9. Classifying hymn tunes into solos, duets, quartets, choruses in unison or in parts.
10. Appropriate use of instruments in connection with the singing.
11. Different styles of accompanying.
12. Phrasing and contrasting tone colorings.
13. The minor and major keys and the moods they suggest.
14. Types of tunes such as processional, recessional, festival anthem, out of door, for adults and for children.
15. Illustrating a hymn by means of pictures. Using the Stereopticon to interpret hymn singing.
16. Dramatizing a hymn.
17. Using a hymn as a background for a musical recitation.
18. Making hymns the basis of a classical recital of music.

The sole purpose of every idea which has been mentioned has been to stir young people to "think on these things" that our church

music may become more and more a real experience of worship. That the thoughts herein printed may become a stimulus to better thinking and more efficient leadership among those who direct the singing of American youth is the eager hope of the one who has set them down.

EDITH LOVELL THOMAS,

Boston University,
September, 1919.

METHOD AND INTERPRETATION IN HYMN SINGING

Rejoice Ye Pure in Heart, No. 1.

The word "rejoice"—used seven times in the first stanza and Refrain—is the keyword to the spirit of this hymn. Enunciate it well, strongly accenting the second syllable, and finish distinctly before taking up the next word. The tune is as well adapted for a processional as is the hymn. The right tempo is observed when two beats can be sung to each step. If the hymn is sung in unison the Refrain is made more effective when the first and second measures are taken antiphonally. The first chorus sustains the first "Rejoice" on the soprano, while the second chorus answers with the "Rejoice" in the tenor. After this has been repeated, both choruses unite in the closing exclamation of praise, "Rejoice, give thanks and sing!"

When Morning Gilds the Skies, No. 2.

Joseph Barnby, one of the best of many great English composers of church music, is the creator of this buoyant tune so admirably suited to the hymn of praise. In order to interpret it truly, the central thought, occurring twice in each stanza, must be rung out with great clearness and with a growing enthusiasm as the singing advances. When the words of the second "May Jesus Christ be Praised" are separated in staccato clean cut style they sound out with more sincerity and convey a deeper impression. The entire hymn consumes but three minutes when sung at a brisk, though unhurried tempo. There is therefore no reason for omitting a single stanza.

Every Morning Mercies New, No. 6.

Sometimes we need our hearts tuned to the right pitch before we are ready to "sing with the understanding." In preparation for the intelligent rendering of this hymn of thankfulness read the Antiphons of Praise for Leader and Assembly found on pp. 9 and 10 in the

Orders of Worship at the end of the Hymnal. Then sing heartily the whole hymn. As the second stanza is the most personal it may be found more helpful to read the prayer silently while the pianist plays the tune through in a quiet, meditative mood.

Come, My Soul, Thou Must Be Waking, No. 7.

The composer, lovingly called "Papa Haydn," by his musical contemporaries and successors, had a genius for simple, strong melodies, breathing immortal freshness and beauty. The challenge flung to the soul by the poem is worthy of such a fine musical setting. The hymn properly sung furnishes wholesome exercise for the Christian athlete at the beginning of a new day. Accent with vigor the first beat of each measure. As the notes mount the staff, breathe more deeply and sing with greater energy. Relax as the long descents are made. This may be used as a solo or as a duet for soprano and alto, or even for soprano and tenor.

O God, Thy World Is Sweet with Prayer, No. 8.

This music is a fine adaptation of Robert Schumann's "Night Song," a favorite number on the programs of great pianists. The rich harmony, so characteristic of Schumann, should be sung in the four voices in order to get its full coloring. In the first and third lines of the poem where the soprano sings the same note three times in succession, the other voices should be brought into prominence. Let the pianist play the chords arpeggio fashion, (rolling the chords from the bottom upward) as the composition in the original is played. A harp accompaniment is beautiful.

Light of the World, We Hail Thee, No. 9.

Beginning as it does on the first and accented beat of the measure, this hymn should be sung with precision and zest as the congregation stands. Careful sounding of the final consonant in each significant word will help to produce the impression of light, improve the tempo and keep the singers wide awake. Link with this the second stanza of No. 164 and sing it without pausing at the conclusion of the third stanza of this number. Of course it must be announced in the beginning that no break need occur between the two parallel hymns.

O God, I Thank Thee for Each Sight, No. 10.

Almost all the intervals in this hymn tune are ascending ones. This makes the expressions of praise in the text easy to sing with fervor. If the lines of each stanza are sung with increasing intensity, the last line—the climax in each instance—will receive its due emphasis. This time has interesting work for the alto, tenor and bass voices which should be well heard, especially where the slurs (⁀) occur —two notes sung to one syllable. The first note of the slur should always receive pressure, while the second, joined to it, is always slighted.

Holy, Holy, Holy, Lord God Almighty, No. 12.

The name of this tune, "Nicæa," as well as the words of the hymn, "God in Three Persons, Blessèd Trinity," are evidences of the fact that music has long been employed as a powerful agency in the spreading of religious doctrine. This great hymn, upholding the creed adopted by the Nicene Fathers in ages past, is still universally loved because of its devotional dignity. One beat in the middle and one at the end of each long line should be reserved for breathing. This makes it possible to attack the note following with firmness. To create the effect of the opening and closing of the swell box on a great organ, begin each line of the music with soft tones, increasing the power gradually as the tones rise in the scale and causing it to diminish as they go lower. Allow no retard at the end of the stanza. A quiet third stanza and the fourth strong and triumphant make a close resembling a grand doxology.

The Earth Is Hushed in Silence, No. 13.

The character of the great composer is reflected in this music. True to his name "Felix"—meaning happy—his disposition was indeed a sunny one. His life was filled with good things which overflowed in joyful music. This hymn should gush forth from the heart as spontaneously as the playing of a fountain. There is no slowing down at the end of the Refrain. Mendelssohn was averse to such retards as he shows us in his great choral works such as the Oratorio of St. Paul.

One excellent method of increasing the appreciation of young people for the rich musical treasures hidden in the Hymnal is to have a service made up solely of contributions by the great masters. This number could be followed by the playing of Mendelssohn's "Spring Song," taken from his "Songs without Words." Beethoven's "Hymn to Joy" (No. 47) might be followed by a piano duet selected from the glorious Ninth Symphony, of which this hymn is a part. Schumann's "Canonbury" (No. 8) might be supplemented by his well-known "Traumerei" played as a violin solo. Handel's "Christmas" (No. 190) is well contrasted with his inimitable "Largo, from "Xerxes," which may be sung as a solo with sacred words or played as an instrumental solo, or, even better, a vocal solo with 'cello obbligato. The list of such classical selections might be lengthened indefinitely. The chief advantage is the giving of young music students, and older people, an opportunity to play the best music for the benefit of church services.

The Dawn of God's Dear Sabbath, No. 15.

In the phrasing of the short lines lies the secret of the successful treatment of this hymn. A brief breathing space is secured by slighting the ends of the odd lines. To balance this, sustain the long notes at the ends of the even lines. This vivid contrasting will accentuate the rhythm as well as mark the rise and fall of the undulating melody. The singing should be followed by prayer. (Orders of Worship, p. 15, contains an appropriate prayer.)

Day Is Dying in the West, No. 17.

Chautauqua, the summer city by the lake of the same name in New York State, has given us this incomparable out-of-doors evening hymn. To be fully appreciated it must be sung under the arching sky at the hour of sunset. The movement is that of the gently swaying trees under the influence of the breeze—two slow beats to each measure. The atmosphere—that of reverent awe such as Moses must have felt in the presence of the burning bush. The Refrain, begun with hushed voices, proceeds, in an ever more intense quality of tone, in an attempt to express the baffling wonders of creation, until the climax is reached in the concluding phrase. Give the words "Hosts" and "High"

their full values in time, enunciation and meaning. Gounod's "Sanctus," sung as a solo or by a trained choir, is in perfect harmony with this hymn and makes a number equally good before or after "Chautauqua" is given.

God that Madest Earth and Heaven, No. 20.

This appealing old Welsh air sounds well sung in unison, although the harmony adds quite a distinctive flavor to the melody. Give the long notes at the end of the lines their exact number of beats, letting the tone out full and strong and pulling it in again on each one. Use the rest for deep breathing and sing the first word of the next line with full voice. Take the even pulses of the quarter notes (♩) in the third line of the music as a suggestion that the time should be accelerated, and when the uneven pulses are resumed, slip back into the accustomed tempo. Make the tones almost overlap by reason of the sustained gliding quality that must be preserved throughout the entire hymn.

Hear Us, Our Father, No. 23.

Frederick C. Maker is particularly sympathetic in his touch when he composes the music that attends prayer utterances. No. 146 and this tune are choice illustrations of his art. Notice the exclusive use of quarter notes (♩) which he employs to interpret the persistence of sincere prayer. Push the tones toward the high places and slightly hold them back as the lower levels are sounded, that any sense of perfunctory service may be avoided. To secure unanimity of action, separate the words according to the method of punctuation.

On Our Way Rejoicing, No. 25.

This melody, derived from Haydn's famous "Surprise Symphony," makes an extremely good recessional. Getting "out of step" will be an impossibility if the rhythm is marked with crisp, staccato, brilliant singing, putting an emphatic first beat in every measure. Improve the white notes (𝅗𝅥 𝅝) as an opportunity for holding the tone. Borrow the time belonging to the final beat of each line and invest it in sufficient breath to take up the new line with reinforced strength. To escape so many repetitions of the line "On our way rejoicing," use

the Refrain as written only after the second stanza. To the music of the Refrain sing the following Gloria after the fourth stanza:

"Glory to the Father;
Glory to the Son;
Glory to the Spirit;
Three—forever one."

Saviour, Again to Thy Dear Name, No. 26.

Make this a "Hymn of praise" rather than the somber farewell it sometime becomes. As there are more beats devoted to long notes than are used by short notes, two beats to the measure will insure the intended tempo. Keep strict time that there may be no reluctant lingering at the conclusion. The calm confidence which pervades the hymn must be expressed by a smooth steadiness of tone and with an unhesitating movement that betrays no dread of darkness. Do not let the interest lag.

The Lord Be With Us as We Bend, No. 28.

Watch the wide skips in this open melody. Take the tones without sliding or smearing, but with careful accuracy of pitch. Use the hymn in place of the regulation benediction at the close of an evening service. Read the first stanza, as the congregation remains seated and sing the other stanzas as all heads are slightly inclined. Do not attempt to sing too softly to sound the syllables distinctly.

Saviour, Blessed Saviour, No. 29.

The music has an elastic quality which makes it a gladsome one to sing. See that the words which fall on the long notes require no more time to sing than if they were spoken. Increase the tempo somewhat as the hymn proceeds that the song may glow with warmth and enthusiasm. The comparative form of the adverbs ("nearer," "brighter," greater") induce us to sing with more life as the pace quickens.

Angel Voices, Ever Singing, No. 30.

The composer of this hymn and tune has the distinction of writing the setting for "Onward, Christian Soldiers" (No. 20), which enjoys

a universal popularity among people of various denominations. There is an æsthetic and subtle charm here which demands the best tone quality of which a congregation is capable. The light head tone, so often referred to, is an essential element, also a gentle, rhythmic tempo, and a fine climax on the highest note in the last line. Accent each note in the tie which appears in the measure before the last, by giving the effect of two syllables to the one which is allowed for it. This hymn gives you the chance to be occupied, as St. Paul suggests, in "singing with grace in your hearts to the Lord." This "grace" will produce exactly the type of singing we need in our churches to-day.

We Praise Thee, O God, Our Redeemer, Creator, No. 31.

Music is one of the greatest of all the socializing influences at work in the world. Men of all climes and creeds can unite without any difficulty in the enjoyment of music. When music is coupled with words that present universal need and aspiration, humanity is bound more firmly together through its agency. This hymn has been joined to a tune imported from the Netherlands, which is so singable that it requires no special interpretation. Only let the thought of God's impartial interest and unstinted care for all people and each individual be called to the attention of those who partake in the singing. (Take the eighth notes (♪) without haste.)

Lord, Thy Glory Fills the Heaven, No. 33.

Create a sense of space and bigness by the broad sweep of a moderate tempo, and sing with real confidence. The text, built on the Sanctus, agrees beautifully with the Heaven motif found in the first two measures of each line.

Have a second group or choir sing as a response to each stanza the Sanctus found on p. 37 of the Orders of Worship at the end of the Hymnal.

Praise the Lord, Ye Heavens, Adore Him, No. 34.

Use any one of these stanzas as a substitute for the Doxology at the opening or closing of the Order of Worship. It divides easily into a responsive reading.

If the entire hymn is sung, have the school recite the following responses, that the spirit of thanksgiving which actuates the poetry may be intensified.

After the first stanza: "O that men would praise the Lord for his goodness, and for his wonderful works to the children of men!"

After second stanza: "His praise shall continually be in my mouth."

After the third stanza:

"Praise God from whom all blessings flow;
Praise him all creatures here below;
Praise him above, ye heavenly host;
Praise Father, Son and Holy Ghost."

Come, Thou Almighty King, No. 36.

The musical pattern of this tune is a bugle call. A cornet is a wonderful help in the right rendering of this music. Although the words are addressed to the Deity, they are in reality a summons to the human soul to sing sincerely, for God is "not far from every one of us" and needs not to be called that He may hear our prayer. Prompt, clean-cut phrases, stripped of all lethargy, will make a splendid preparation for the entering into genuine worship when this hymn is used for an opening number.

For the Beauty of the Earth, No. 38.

The value of a clearly defined accent is very skillfully demonstrated in this hymn. To emphasize the various good gifts from the Father of Lights, the third beat of each measure throughout the stanza is strongly accented. In the Refrain, when the attention is to be directed to the Giver himself, the first beat, where the heavy accent normally falls, has the supreme emphasis. Thus in our singing we have opportunity to "put first things first" and "Render unto God the things that are God's." Let the stanzas be sung in thoughtful, conversational manner and the Refrain sound out in a glad burst of gratitude, full and strong.

My God, I Thank Thee, No. 39.

The declaration of thanks that is made in unison at the beginning of each stanza should have every word stressed with firm determina-

tion. Make the tempo swift enough to carry the long notes at the ends of the lines without a suggestion of failing resolution. The optimism of the part finds ready expression in the musician's upward inflections. Observe the highest note in each line of the verse and favor it with a special emphasis.

O Lord of Heaven and Earth and Sea, No. 40.

A study of the Index of Composers in this Hymnal will show that John B. Dykes has contributed more tunes than any other writer. (12; 25; 28; 40; 57; 136; 147; 149; 176; 225; 294; 300.) Among these are found the choicest of our standard church tunes without which no hymnal can be built. Dykes was one of the foremost English composers of hymn tunes, to all of whom we are greatly indebted for the foundations they have laid in church music.

The scope of this individual melody as it sweeps up and down, faithfully suggests the range of God's blessings, which the poet enumerates. As in most of the hymn tunes of this composer, there is an equal care bestowed on melody and harmony. In this instance even more work is expected of the alto, tenor and bass than of the soprano. There is much to be given in return to the One who "givest all," and this hymn tune, learned to be sung in four parts, is a fitting expression of active gratitude. Have it sung by a quartet before the offering is taken up.

We Thank Thee, O Our Father, No. 43.

So many eighth and sixteenth notes (♪ 𝅘𝅥𝅯) involve a light, happy tone quality with natural pauses for breath, where punctuation and longer notes (♩ 𝅗𝅥.) permit. Drop the tone quickly at the end of every odd line of the text, and sustain the tone at the end of every even line as long as the note allows, excepting the time required for the necessary breathing.

This hymn lends itself well to illustration. In this day, when printing is being taught the children of our public schools, interesting and beautiful booklets can easily be made by hand with the lettering on the left page and an appropriate photograph in black and white or color on the right page. The beauty of the poetry can be greatly enhanced by this method.

Pictures suggested for first stanza:

1. Sunlight and Shadow;
2. A Summer Shower.

Second stanza:

1. A meadow in bloom;
2. Ferns growing in the woods;
3. A hillside dressed in golden rod and asters wind swept;
4. A marsh full of cat-o'-nine tails;
5. Steeple-top in a pasture;
6. Queen Anne's Lace by the roadside.

Third stanza:

1. A Town Garden;
2. Dandelions in an alley.

Fourth stanza:

1. Lilies of the field,—underneath the picture the words of Christ:—

"Consider the lilies how they grow;
They toil not, neither do they spin;
And yet I say unto you,
That Solomon in all his glory
Was not arrayed like one of these.
If then, God so clothe the grass of the field,
Which to-day is,
And to-morrow is cast into the oven:
How much more will he clothe you,
O ye of little faith?"

For All Thy Care We Bless Thee, No. 44.

The curves of this melody are certainly lines of beauty. Let them have their way as the song progresses in graceful turns of light and shade—rounding into full power as the curve leads upward, and receding into calm as the curve bends downward. Mark the highest curve in the last line of the music by pausing on it and then resume the strict time as the final words of the stanza are sung.

At All Times Praise the Lord, No. 45.

This tune affords an excellent opportunity for the type of legato (smooth, gliding tone) of which only the human voice is fully capable.

The violin at its best more nearly approaches this quality of tone than any other instrument. We have the Psalmist's authority for utilizing stringed instruments in the praise of Jehovah and here is a good chance to test their value. Have a violin play the soprano part during the first half of the stanza and change to the tenor in the second half. The latter half is an excellent obbligato which becomes more apparent when played on the violin. Whenever the slurs occur (indicated by short curved lines), let the first tone receive a pronounced stress, and the second disappear into thin air. This corresponds to the violin treatment of such passages. Give two broad beats to each measure instead of the six indicated in the time signature.

This Is My Father's World, No. 46.

The straightforward assertions of faith throughout Babcock's verse are well mated to the traditional English melody. They need pronounced, unfaltering enunciation in sturdy, business-like four-pulse rhythm to carry the conviction which the author felt and expressed.

Let the boys sing the first half of the first and second stanzas, and the girls take the second half. Make the idea of responsibility and coöperation strong and appealing by changing the words "my" and "me," respectively, to "our" and "us," and let the boys and girls unite in a hearty singing of the final stanza.

The Heavens Declare Thy Glory, No. 48.

To encourage the memorizing of the Psalms, as well as other parts of the Bible which are useful in public worship, the following suggestion is made:

This hymn is very effective in an out-of-door vesper service. Alternate with the singing the recited portions of the nineteenth Psalm, of which the hymn is an admirable paraphrase.

Before the first stanza:

"The heavens declare the glory of God;
And the firmament showeth His handywork.
Day unto day uttereth speech,
And night unto night showeth knowledge.
There is no speech nor language
Where their voice is not heard.
Their line is gone out through all the earth,
And their words to the end of the world."

Before the second stanza:

"In them hath he set a tabernacle for the sun,
Which is as a bridegroom coming out of his chamber,
And rejoiceth as a strong man to run a race.
His going forth is from the end of the heaven,
And his circuit unto the ends of it,
And there is nothing hid from the heat thereof."

Before the third stanza:

"The law of the Lord is perfect, converting the soul;
The testimony of the Lord is sure, making wise the simple.
The statutes of the Lord are right, rejoicing the heart.
The fear of the Lord is clean, enduring forever.
The judgments of the Lord are true and righteous altogether;
More to be desired are they than gold, yea, than much fine gold;
Sweeter also than honey and the honey comb.
Moreover by them is thy servant warned,
And in keeping of them there is great reward."

Before the fourth stanza:

"Who can understand his errors?
Cleanse thou me from secret faults.
Keep back thy servant also from presumptuous sins—
Let them not have dominion over me.
Then shall I be innocent from the great transgression.
Let the words of my mouth
And the meditation of my heart
Be acceptable in Thy sight, O Lord,
My Strength and my Redeemer."

The Ships Glide in at the Harbor's Mouth, No. 50.

To put into this song the gladness that belongs to it, there must be a breezy, undulating movement continued throughout. Let no jerkiness creep in where the dotted eighths and sixteenths occur (♪. 𝅘𝅥𝅯) but steer the course so that there shall be entirely smooth sailing. Two beats to the measure will keep the rhythm right. Make the descriptive lines (first, second and third) glide along with no sudden changes in inflection. Reserve strength for the exclamation of joy that sweeps through the last line like a mighty wind. Hold tightly to the pause (𝄐) till the tone dies completely away and then take

up the last five words with a pure, fresh tone that makes a vast place of the word "everywhere."

The King of Love My Shepherd Is, No. 57.

This strong, fine melody makes a striking effect when done in unison. However, because of Dykes' rich harmony much is contributed to a vivid interpretation of a rugged, fearless shepherd through the music in four parts. The bold, daring intervals of the bass require courage —a worthy trait in good singing. The stride of two slow beats to the measure may be more effective than the four beats prescribed by the time signature. Maintain even coloring throughout and make the accent decided. Do not slacken the pace in the fourth stanza while the tone is softened and grows more tender in quality. Make the fifth one grand pæan of praise.

A good accompanist can make a musical back-ground out of this tune for the recitation of the Shepherd Psalm when given a sympathetic reader.

The Lord Is My Shepherd, No. 61.

As the melody is in the alto voice, the soprano, tenor and bass may hum their parts, so that the alto sung by an augmented group may be brought into bas-relief. When sung by an alto soloist the effect is good, since the subject is in the first person, singular. The accompaniment should be very softly played, always letting the soloist take the initiative.

Far Out on the Desolate Billow, No. 62.

This makes a particularly interesting soprano and alto duet, as the two voices are written almost entirely in parallel thirds—a most pleasing combination. At the end of the third line of the tune the alto should come into the foreground while the soprano holds her note with a well rounded tone. Sing the Refrain a little more deliberately and with marked emphasis. Pause briefly after "unfailing," and extend the last syllable of "everywhere" to its full limit. The shading naturally follows the ebb and flow of the melody—louder as the wave rises and softer as it falls. Two beats to the measure is a suitable rhythm that also accentuates the outline of the melody.

O Word of God, Incarnate, No. 64.

Use the first, second and third stanzas for a processional and prelude to the Worship Period in the Church School. The fourth stanza may be read as a prayer after all are in position in their seats. Two slow beats to the measure will bring the strong accent (first) on the important words and underscore them in the minds of the participants.

A Scripture reading, dealing with the various types of members in the church, may fittingly be read following the above (*e. g.*, I Cor. 12:27-31).

From the Eastern Mountains, No. 88.

This hymn is unusually valuable because it ties up the Christmas story with a missionary message. It has also great dramatic possibilities. The music makes an irresistible appeal in its magnificent march rhythm. One can easily picture the advance of the Magi to this stirring theme. A brilliant light in a simulated manger-cradle will be eloquent of the object of the Wise Men's search. An electrically lighted star is also easily available. As a chorus (preferably placed in a balcony) sings the lines, accompanied by a piano, organ or orchestra, the scenes described may be presented thus:

First stanza: A group of men (at least three) in Oriental costume representing the ancient Wise Men, come in eager and reverent procession to the "place where the young Child lay." They reach the manger in time to sing the prayer contained in the lines of the Refrain —slowly and devoutly.

Second stanza: Representatives of as many nations as can be shown in native costumes proceed toward the manger and join the Wise Men in singing the Refrain after the second stanza is finished.

Third stanza: Poor and needy "outcasts and ignorant people," dressed in wretched clothing, come next and huddle among the group in fear, wonder and with hungry anticipation in their expressions. They, too, join in singing with the other two groups in pleading and intense tones the appeal to the Light of the World. (See No. 90.)

We Three Kings of Orient Are, No. 90. (See No. 88.)

As the three groups linger in adoration at the manger, the group should separate sufficiently to give the Magi plenty of space in the

center while they present their gifts and sing. The first stanza is sung by the three in unison. They should pronounce the words with painstaking distinctness. The word "mountain" should loom up large and the line "Following yonder star" be accompanied by an appropriate gesture. The first king presents a symbolic crown of gold to the Manger King (suggested by the lighted manger) as he sings alone the second stanza. (Omit Refrain after the second, third and fourth stanzas.) The second king presents a censer containing burning incense as he sings the third stanza. A vial or jar of myrrh is presented by the third king as he sings the fourth stanza, slowly and sorrowfully. The three kings unite in singing the fifth stanza and Refrain rapidly and triumphantly. (See No. 91.)

Thou Didst Leave Thy Throne, No. 91. (See No. 90.)

After the Magi have completed their ceremony (described above), a representative from the group of the nations, having a sympathetic alto voice, steps forward and bending lovingly over the Manger sings this hymn, so full of pathos. During the solo all on the platform kneel and bow their heads. All join in singing the Refrain in response to each stanza and with raised heads and extended palms signify their welcome to the Christ Child.

We Would See Jesus, No. 95.

This hymn may be well illustrated by pictures of the life of Christ thrown on a screen by a stereopticon lantern during the singing of the hymn as a solo, duet or quartet.

The following slides are available:

First stanza: "Bethlehem"—by Hofmann.

Second stanza: "Child Jesus on His Way to Jerusalem"—by Mangelberg.

Third stanza: "Feeding the Multitude"—by Murillo.

Fourth stanza: "Healing the Sick"—by Hofmann.

Fifth stanza: "Christ and the Fishermen"—by Zimmermann.

Fierce Was the Wild Billow, No. 100.

This excerpt from Beethoven's Seventh Symphony is a fine piece of dramatic music. Written in the minor key, it serves well the pur-

pose of the words which convey a strong impression of weird wildness.

The effect of this hymn when sung in unison should be as powerful as a mighty wind sweeping everything before it. The melody is stealthy in movement, narrow in compass and progresses by small intervals. When sung in four parts the harmony produces the awesome effect of profundity and thick darkness that melody and accompaniment cannot portray unaided. The words should be bitten off with almost fierce energy and the rhythm stamped with dogged determination. At the end of each musical line give two counts to each word and put emphasis on the second count as the word is released. In the third stanza make the contrast very evident between the roar of the line "Roars, sweeping by," and the whisper of the final line. Avoid the incoherence of enunciation that renders "Pea-ci-ti-si" out of "Peace It Is I" by making a cleavage between each two words.

I Met the Good Shepherd, No. 107.

The tender charm and simplicity of all good pastoral music pervades this composition. It is interesting to see how the relation grows more intimate and personal between the Shepherd and the author as the thought develops. In the first stanza the object of the Shepherd's search is described in the third person. The rendition should be correspondingly quiet and smooth and restrained in feeling. The Good Shepherd comes nearer in the second stanza and is addressed in the second person. A slightly increased tempo should mark the discovery of a suffering Shepherd and more intense emotion should be manifest in the treatment of the music. An overwhelming realization that the sacrifice has been made for the singer himself is finally experienced in the third stanza. Deep agitation now reveals itself in breaking up the regularity of the rhythm by slight pauses (catches in the voice) at the commas in the first line, and extreme emphasis on the word "*me*" at the end. Hurry the third line in impetuous spirit, and stress the word "longer" in the last line and prolong slightly each word that follows.

When I Survey the Wondrous Cross, No. 109.

The text deals with such stupendous truths that the primitive Gregorian chant to which it is fitted is selected as a suitable medium

for such themes. Such music leaves the mind practically free to concentrate on the words. Only five tones are used in the plain structure of this melody and those are easily within the range of any one who can "carry a tune." Make a solemn meditation out of the first and second stanzas by using even and well sustained tones. The exquisite pathos of the third stanza suggests a subdued and awed quality of tone coloring. The whole-souled commitment of one's self in the fourth stanza involves a faster tempo and a volume that is deep and fervent.

Come Unto Me, Ye Weary, No. 127.

"He Shall Feed His Flock Like a Shepherd," are the words for which Handel wrote this perfect pastoral theme. It is remarkably adapted to bear this other message of universal comfort. It makes an ideal solo (as is the original) and also sounds well as a duet or quartet. It is quite too temperamental to be done adequately by a chorus, unless the chorus has received special training. The tendency is ever to sing this too slowly. This tendency may be overcome and the strong rhythmic charm preserved by counting two beats to the measure instead of six. A flowing legato tone must be used to express the wooing appeal made by the oft repeated "Come unto me." Exaggerate the long vowel sound of ē in such words as "mē," "wēary," "Jēsus," "pēace" and "cēase." Prolong the high C in the melody on the last line. Take the notes which follow a trifle more slowly, making a slight break before the last word that it may be given the greater force. The shading is very delicate and requires much study and practice to bring out the full beauty.

I Heard the Voice of Jesus Say, No. 136.

The minor and major keys are put over against each other in this ingenious piece of writing to impersonate invitation and reply. The first half, done in minor mood, sets forth in all soberness the solemn question. Wrapped up within the answer are the issues of life and death. The resolute major makes the response which registers a glad decision.

The interpretation is plain—minor, slow, measured, persuasive;

major—quick, detached tones, pronounced accent, buoyant spirit, indicating a struggle satisfactorily settled.

Draw Thou My Soul, O Christ, No. 140.

"Draw," "breathe," "won," "let," "lead," "renew," "give," "lift," "cleanse," "teach," "fulfill"—these are the words which crowd this prayer with intense aspiration. Written in the first person it can be made the individual prayer of every participant for himself.

Sing with earnestness, not too slowly, bringing to the fore the verbs upon which the petitions hang. Let the thought follow the supplications as the scope enlarges from the personal requests to include in the fulfillment of God's will in all of earth and heaven. As the prayer grows more and more comprehensive the volume of tone should become fuller and stronger.

Stand Fast for Christ Thy Saviour, No. 167.

The military terms found in the third stanza, the virile character of the other stanzas and the masculine register of the notes—all make this hymn essentially a man's challenge. The type demands vigor. Hit the notes of the odd lines with sledge-hammer blows. Follow them up with tones tenaciously held, but not so strongly attacked, in the even lines. Alternate between a sharp staccato and a firm legato style. Never vary an iota in time from the steady pendulum swing of two beats to the measure from start to finish.

Dare to Be Brave, Dare to Be True, No. 175.

The Boy Scout Law is incorporated in this hymn. Preface the singing with a story of a boy's moral bravery in a difficult situation. If the tale can be told by a boy scout in uniform about an act that he has witnessed, a deeper impression can be made. Have the hymn sung by all the boys in the audience. Follow the singing with the Prayer by William DeWitt Hyde, found on p. 28 of the Orders of Worship. This may be offered by one voice or by the entire group of boys. The words should be stressed in the singing and evenly accented, except for the long notes ( ) which receive an extra accent. Sing with courage and fine spirit of mastering difficulties.

Ring Out the Old, Ring In the New, No. 223.

The insistence upon the word "ring" makes this hymn a happy occasion for the use of chimes. Where chimes are not feasible a triangle is a good substitute. The piano can be made to suggest chimes by playing the soprano in broken octaves one or two octaves higher than written. Omit the first stanza when reference to the end of the year is out of season. Sing with tones as clear as a bell with a striking accent on the first and third beats. Slide over the dotted quarters and eighths ( ) smoothly that there may be no bumping sensation. This irregularity in note values brings out the vibrating quality which the clang of bells produces, and increases the value of the already strong accent. Put much effort in careful ennunciation that the "out" and "in" contrasts may be plainly understood.

Great and Fair Is She Our Land, No. 232.

Our poverty in patriotic hymns ought to bestir us to acquire new ones as opportunity presents.

This hymn contains a particularly timely prayer which is voiced in the second and third stanzas. Such principles need to be sung and re-sung by Americans all. As the words are set to familiar music the task of learning them is made easier. Insert a rest in place of dots (·) except where one occurs between two syllables of a word. Strengthen the bond between the new and the old songs referring to our country by injecting parts of "My Country 'Tis of Thee" (246) into this hymn. Use the second and fourth stanzas of No. 246, respectively, after the first and second of this number. As they are written in the same key no transposition is necessary.

For Peace and for Plenty, No. 235.

Thanksgiving is a fitting season to render this festival song of thanks. A trumpet and drum (in lieu of a larger orchestra) will greatly improve the effective piano accompaniment. This is typically a Children's Chorus. Boys and girls revel in this kind of rhythm. The half note ( ), which introduces most of the measures, gives them the chance to use their lungs in such a way as to give an unmistakable accent. They will also be interested in giving exactly one beat to the

rests (𝄽), no more no less. Have the gifts mentioned before the singing. (The full quota will make a list of seventeen.) This should make the rendering intelligent and intelligible. If there are donations of fruits and vegetables to be made in the nature of a Harvest Home service, this will make a splendid processional while the contributions are being brought in.

God Save America, No. 238.

Lofty, yet pertinent sentiments are here set down which, translated into international policy, will cement the bonds of fellowship which already exist between two nations. Weld the countries together in thought by substituting the word "Russia" for "America" in the third stanza. The notation, slightly altered to fit this change, will necessitate putting a half note (𝅗𝅥) where there are now two quarters (♩ ♩) in the first measure. The time is that of a stately march which moves at the deliberate pace of two beats to a measure. The three high points in the melody are the high lights in the expression. The rest is sung in resonant tones proclaiming the creed of a great Christian Democracy. This is a good hymn to sing with all one's "might and main."

We've a Story to Tell to the Nations, No. 260.

This contribution to the book is invaluable because it is one of the few strong missionary songs now in use. The music is attractive, easy to sing and has a climactic element in words and tune that makes it meaningful. "A story to tell;" "a song to be sung;" "a message to give;" "a Saviour to show," is a well graduated crescendo developed in the four stanzas. A similar progression is noted in the Refrain: "darkness;" "dawning;" "noonday;" "Christ's great kingdom shall come on earth." The latter is clearly the result of the efforts described in the stanzas. The pianist should make as much of the bass as possible by playing it an octave below where it is written and whenever a long note in the singing occurs the accompaniment becomes the solo part. The urgent business outlined in the text should be sung about with purposeful energy, pushing forward the music in prompt unvarying tempo. There is only one excuse for holding back the tempo and that is furnished by the line "And Christ's

great kingdom shall come on earth.'' Here the Refrain slackens its pace to lay stress on each strategic syllable that the full purport may be taken in. In the explanatory phrase following, the original tempo should be resumed. Practical illustrations of the ''story,'' ''song,'' ''message'' and ''Saviour,'' to show to the Nations, may easily be given.

Thy Grace Impart, No. 271.

The Italian composer Palestrina was one to whom modern church music owes much. The intrinsic worth of this tune has kept it alive for centuries. It is a precious heritage from the dim past. The Interchurch Movement now being inaugurated might well use this for its campaign anthem. It makes a grand unison chorus with full organ accompaniment. Give it the impetus that will cause the song to ''swell from shore to shore'' and let the ''Alleluia'' that forms the capstone of each stanza reverberate like a mighty shout of victory. Watch the tie that precedes the ''Alleluia''—it must have four full beats.

O Where Are Kings and Empires Now, No. 272.

The permanence of all that is fine is exampled in this ponderous St. Anne tune that the church has been using for over a hundred years. The modern spirit which has influenced the treatment of the music, has put the more restless quarter (♩) in place of the reposeful half (𝅗𝅥). This change, however, but redoubles the urge and power of the singing and makes us deliver with greater emphasis each weighty word because of the greater lung power secured. For depth and stability sing in four-part harmony, the second, third and fourth stanzas. The first stanza depicting the enduring church may well be done in unison. ''Unshaken,'' ''immovable,'' ''a thousand years the same,'' are clues to a full-voiced interpretation unclouded by crescendo or diminuendo passages.

We Plough the Fields and Scatter, No. 284.

Use the fourth line of the music for the two-fold purpose of prelude and the establishing of the pitch in the ears of the congregation. The unison lines may then be sung unaccompanied while the harmonized

portions receive the support of the instrument. Recite the Refrain rather than sing it that its exhortation may the better be heeded. If preferred, the third stanza and Refrain may be accompanied throughout and the latter sung as well, to lend variety and to insure alert attention.

Welcome, Day of Gladness, No. 289.

This popular march, arranged from the work of the great French composer, admirably expresses the welcome to the New Year. It is full of cheer and its attitude of forward looking are most contagious. By all means augment the piano with trumpets or cornets if possible. Do not, however, allow this combination to deaden the brilliant quality of the singing that is absolutely essential to this selection. The phrasing is very important in this music. Take, for instance, the first line of the text: "welcome" and "gladness" are the significant words. They are flung out with great force and as quickly dropped because of the downward inflection of the melody and the sudden entrance of the next phrase. The end of the second line of the text is made still more forceful by giving the notes more time and space—cling to them as long as possible. This principle is followed during the entire rendition and is the key to an understanding interpretation. Do not hurry the long passages of eighths (♪) nor delay their progress. A strict four beats to each measure, unaltered in tempo, must prevail from beginning to end.

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